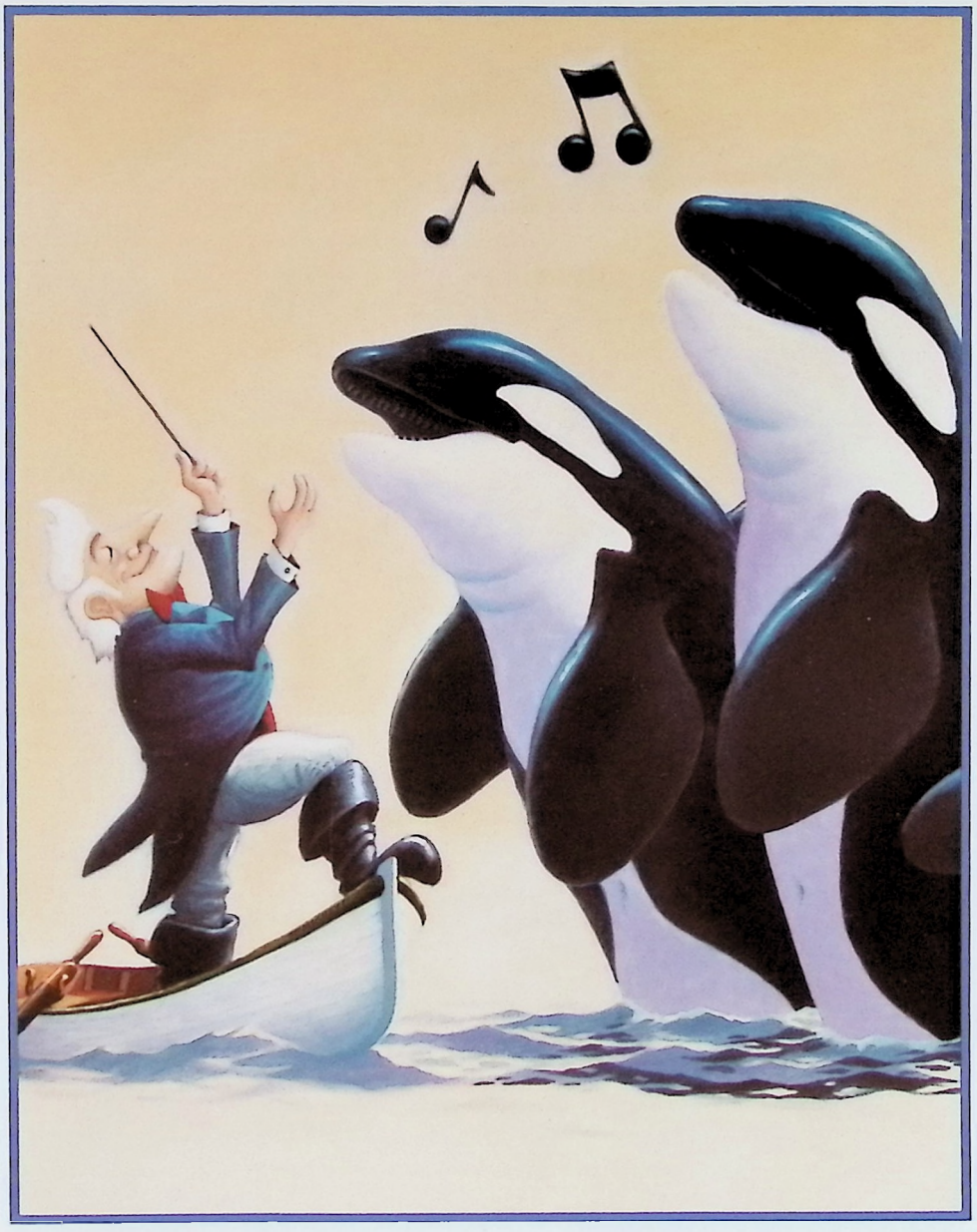
JUNE 1992

Guide
TO THE ARTS



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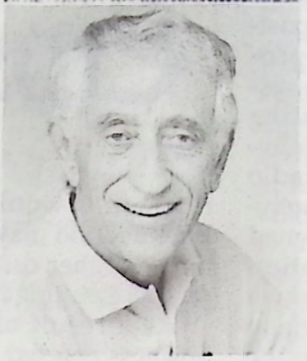
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Nationally known actors Ruth Buzzi (top) and Pat Paulsen will perform in Harbor Hall's Wally's Cafe. *See page 11.*

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Front Cover: Detail from the Oregon Coast Music Festival poster by Don McMichael.

OREGON ARTS COMMISSION

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Public Radio at a Crossroad

A great debate is underway among the NPR member stations regarding the network's future and their own. Listeners stand only to lose from the discussion.

NPR began programming in 1970 as a programming-only operation. In 1977, as the result of a merger of the "old" NPR and another organization, NPR became the centerpiece of public radio. The post-1977 NPR placed the network's programming, its technical distribution system (which now consists of operating the public radio satellite program delivery system) and the major public radio national affairs and representation activities. It is a non-profit, member-owned enterprise with each member station possessing one vote on matters on which the membership decides. It is essentially a cooperative under which the public radio stations of the nation aggregated their resources to produce programming which was beyond the capacity of individual stations and in which we pooled our collective political "capital." NPR prospered, along with public radio as a whole, during most of this period. In fact, a compelling case can be made that public radio prospered substantially because of NPR. Even NPR's near-bankruptcy in 1983 did not extinguish the NPR star.

During the late 1980's, however, a number of long-submerged pressures began to "trend" unfavorably for NPR. The natural evolution of a growing system developed other programming suppliers which provided new competition to NPR. At the same time NPR's corporate needs produced member-dues inflation levels which far exceeded inflation in the economy. These increases began to outstrip what stations perceived as the direct value, to them, of the NPR programming which was the cornerstone of their membership.

Some stations began withdrawing from NPR membership and, since the costs of producing a program is nearly a constant regardless whether it is broadcast over 1 station or 200, the rate of inflation of NPR dues for those stations retaining membership rose even faster. Thirty percent of the public radio stations in the nation no longer are NPR members either as a result of program choice or fiscal incapacity. At the moment it would seem that Jefferson Public Radio may be forced to push that figure higher due to fiscal incapacity to pay accelerating NPR dues.

As a result of a new way of doing business enacted in 1986, NPR dues rose sharply although the effect upon stations was minimal because federal funds, which previously had gone directly to NPR, now were channeled to stations to help pay the NPR dues bills. JPR's NPR dues history, since this change, is a follows:

1991-92	$ 120,000
1990-91	$ 120,000
1989-90	$ 106,000
1988-89	$ 96,000
1987-88	$ 92,000
1986-87	$ 72,000
1985-86	$ 58,000

In the earlier years of this history it was possible for us to raise the entire sum necessary to support NPR membership from one of our two annual fundraisers. Actually, it was possible to raise the entire sum in one fundraiser and have a little left over for other operating expenses. But as the NPR dues rate grew at a rate far greater than inflation, we began hitting a point at which the proceeds of one marathon alone were insufficient to handle annual NPR dues. Holding NPR dues at $120,000 during the past two years was accomplished artificially by dividing the "old" KSOR into the *Classics and News* and the *Rhythm and News* services. Under NPR policies this step created some one-time discounts which saved us from what would otherwise have been a $160,000 dues bill in 1991-92. We are estimating next year's NPR dues bill, for current

services, at $175,000 as the result of NPR's announced 9.7% increase in news programming costs and a 22% increase in non-news NPR programming charges. We simply cannot afford $175,000 for NPR membership and, as a result, are poised on the edge of some terrible choices.

A public radio station manager's nightmare is the contention for dollars between NPR and local programming. We have an obligation to both.

It is easy, and perhaps attractive, to make NPR out to be the heavy in this discussion. But NPR is run by staff who are incredibly dedicated, talented and sensitive. They are not overpaid and they are not malevolent. Jokes are sometimes made about the people "across the Potomac" having suffered some type of psychological conversion as the result of living in Washington, D.C. I think there's a tiny bit of truth in the observation but, in general, run-away NPR dues stem from system-wide pressures and insufficient federal financial support for public radio rather than NPR greed.

Ultimately, however, the problem centers upon a difference of philosophic opinion. Both as a result of NPR's heritage and my own view of the public radio system, I believe the membership structure of NPR is extremely precious. Yet, in its quest to excel and maintain what is arguably a major national journalistic responsibility, NPR has achieved cost levels which increasingly make it difficult or impossible for stations to retain membership. Viewing NPR as a cooperative undertaking, I find that course of action unacceptable. Equally unacceptable is local stations having to cannibalize their internal operations and programming in order to maintain NPR membership.

The definition of a healthy public radio system, for me, is a healthy NPR *and* healthy local stations. If hard times hit public radio, and they have, the pain should be distributed equally at the national and local levels. A public radio station manager's nightmare is the contention for dollars between NPR and local programming. We have an obligation to both. But if financial pressures grow to the point that a clear choice *must* be made, without reservation I would choose to protect localism.

Radio, and public radio, have been local phenomenon throughout the history of broadcasting. Our FCC licenses demand responsiveness to local concerns. Stations are creatures of local, or at least non-national, institutions which hold their licenses and own their property. We are not England, with a BBC-centrally dominated system supported predominantly by tax funds. We are, or have tried to be, a collective of local stations which invested in national presence. But each day we are losing more of that perspective.

The country has been caught in a very serious recession. Many states, including Oregon, face the consequences of tax-limitation measures which are playing havoc with funding at many public radio stations. Regional effects such as the timber recession haven't helped. Jefferson Public Radio has lost three of its largest underwriters to these regional economic dislocations. Thirty-one state budgets are in a deficit position. These are precarious financial times for everyone in public radio.

I have great respect for my friends at NPR but I believe their vision of public radio is increasingly monocular. They are so focused upon their own efforts at NPR that they aren't seeing, and hearing, the damage to local public radio which their vision of NPR is causing. And to the extent that they continue to remain deaf to these phenomena, they will tragically compromise National Public Radio and the entire nation's public radio service.



Ronald Kramer
Director of Broadcasting



World Class Music at the Beach

It's the orchestra.

The players know it; they call themselves "hot," the best symphony they play in.

The reviewers know it, and say it's the best orchestra in the state—period.

The audience agrees: "Utterly delightful." "Absolutely beautiful." "Superb talent."

And the maestro, James Paul of the Baton Rouge Symphony, is convinced. In fact, he's staking the orchestra's reputation on the line by inviting acclaimed pianist Abbey Simon to perform as a guest soloist.

Ready to circle dates on your calendar? The Oregon Coast Music Festival presents Abbey Simon, this "hot" orchestra and much more fine music July 11 through July 25.

It's the 14th season for the Music Festival, presented with its traditional mix of fine music in relaxed coastal settings, presented over two weeks that are capped with formal concerts by the Festival Orchestra.

Even this year's poster, which continues a line of maritime themes from Don McMichael, celebrates the players with the playful image of an "orca-stra."

The orcas don't have the advantage, however, of performing under the direction of Music Director and Conductor James Paul, who is coming back for his second season after rave reviews in 1991. Paul conducts two orchestra concerts, passing off the baton to Guest Conductor (and comic commentator) Jason Klein for a pops concert.

Did we mention Paul is an Oregon native who had never conducted in his home state before the Oregon Coast Music Festival offered him a stage? Or should we add that Klein is the husband of longtime Concertmistress Margaret Tyson-Klein? Or that longtime festival volunteer Jo Ann Briggs of Coos Bay, an organist, is the other guest soloist for the Festival Orchestra?

Maybe it's enough to just say that the Music Festival is getting old enough to have connections and history and traditions that add a certain charm to the fine music and coastal scenery.

We wouldn't want Abbey Simon, who will play both a piano recital and a Beethoven concerto with the orchestra, to think that the Oregon Coast Music Festival is something below his standing of "supervirtuoso."

That's just part of the international praise for Simon. Other words in the clippings include "phenomenal," "hypnotic," "aristocratic," "dazzling," and "spellbinder." It's no wonder his resume includes a full page of recordings and



concerts with all the major orchestras in the music capitals of six continents.

But we must not let the excitement of the orchestra and Abbey Simon eclipse the other fine performances that will be presented during this year's Oregon Coast Music Festival. Festival organizers invite you to:

- Have brunch with the brass in the traditional free picnic concert by the Bay Area Concert Band.
- Swing at Shore Acres State Park in a return visit by the Swingbeans bluegrass and swing ensemble—another free picnic event.
- Be dazzled by dance as the troupe Dance Through Time demonstrates the history of 20th century dance as well as a sampling of Baroque court dances.
- Be charmed by the Festival Chamber Players in a program that plays in four different cities.
- Recognize the rhythms of Common Faces, a trio that describes its music as "folk soul."
- Enjoy an "informance" about women composers by the flute-guitar duo Musica Femina.

And even that list fails to highlight the other primary feature of the Oregon Coast Music Festival: time between events to enjoy the splendor of the Oregon Coast.

Go tidepooling, Hike a chunk of the coast trail. Go fishing. Explore a road that heads into the hills. Pick blackberries. Dig clams. Take photographs. Enjoy the sunsets. Sample the coastal cuisine. Amble through the antique shops. Find a warm coastal lake. Climb to the top of a dune. Stalk birds. Photograph flowers. Pick up agates. Roast hot dogs on the beach.

That's the definition of the Oregon Coast Music Festival: world-class music with lots of time in between to play at the beach.

schedule of events

Saturday, July 11

Bay Area Concert Band
Outdoor concert and picnic
Mingus Park, Coos Bay, 12:30pm

Community Choir
Sponsored by Southwestern Oregon Community College
Directed by C. Rosman
Coos Art Museum, Coos Bay, 7pm

Sunday, July 12

Women composers: An Informance
Oregon Institute of Marine Biology, Charleston, 3pm

Tuesday, July 14

Festival Chamber Players
Pacific Auditorium, Reedsport, 7:30pm

Wednesday, July 15

Festival Chamber Players
Florence, 7:30pm

Dance Through Time
Talented dancers will demonstrate period dances in full costume from minuets to modern.
Marshfield Auditorium, Coos Bay, 8pm

Thursday, July 16

Festival Chamber Players
Harbor Hall, Bandon, 7:30pm

Friday, July 17



Swingbeans
Swing and Bluegrass at an outdoor concert and picnic.
Shore Acres State Park, 12:30pm

Festival Chamber Players
Marshfield Auditorium, Coos Bay, 8pm

Saturday, July 18



Abbey Simon, Piano Recital
Marshfield Auditorium, Coos Bay, 8pm

Sunday, July 19

Festival Orchestra
James Paul, Music Director & Conductor
Abbey Simon, piano
Marshfield Auditorium, Coos Bay, 8pm

Thursday, July 23

Festival Orchestra Plays Pops
Jason Klein, Conductor
Marshfield Auditorium, Coos Bay, 7:30pm

Friday, July 24

Common Faces
Blues, Swing
Harbor Hall, Bandon, 8pm

Saturday, July 25 Closing Night

Festival Orchestra
James Paul, Music Director & Conductor
Abbey Simon, piano
Marshfield Auditorium, Coos Bay, 8pm

1992 Rogue Valley Writers' Conference

WRITERS AT WORK

By Patricia Kuhn

Hardhats. Blueprints. Neon-orange Men at Work signs. Foremen. Workers.

A construction site in the Rogue Valley? Yes.

Bear Creek Bridge remodel? Ashland's new shopping center? New subdivision in Phoenix? Road work in Grants Pass? No.

The site—the Student Union at Southern Oregon State College.

Permits are posted. Fees are to be paid. The contract stipulates work is to begin July 6th with the completion scheduled July 10th.

The fourth annual Rogue Valley Writers' Conference 1992—Writers At Work—is underway.

For the fourth year, writers of all ages from all over Southern Oregon and beyond will converge on the SOSC campus to renew old friendships; make new ones; network; gain new skills; and support, encourage, inspire, and motivate each other.

Rogue Valley Writers' Conference 1992 has been retooled to specifications drawn up by former conferees to better meet their needs for hands-on writing experiences, smaller groups, interaction, and individual consultations.

As is necessary with any piece of good writing, RVWC '92 has undergone revisions, changes in point of view, reconstructed plots and has developed along with it writers.

On Monday, July 5th, Black Star, Comanche author and silversmith, will open RVWC speaking to the oral tradition of her people.

Four active workshops follow. Sandra Scofield, acclaimed novelist and 1991 National Book Award finalist for her novel *Beyond Deserving*, will lead the Fiction group; Al Reiss, playwright, 1991 recipient of the Kay Snow Award for Poetry, writer of fiction and non-fiction, and drama critic will conduct the Dramatic Writing Workshop. These two workshops are geared for the more advanced writer. Linda Barnes has conducted journal writing support groups since 1980 and leads the Family History Workshop. Lawson Inada, conference co-founder, internationally recognized poet, and Oregon Poet of the Year 1991 will lead the Poetry workshop.

All forms of writing will be discussed by each instructor although focus will be in the noted categories.

Afternoon Panels

Monday

Non-fiction with Jacqueline Peake, travel writer and author of eight books in "how to" category; Terrie Claflin, nationally acclaimed journalist and magazine freelancer, and Brad Knickerbocker, senior staff writer for *Christian Science Monitor*.

Tuesday

Fiction with Sharon Heisel, juvenile author of *A Little Magic*, 1991, and its sequel, *Wrapped in a Riddle;* Reginald Bretnor, novelist and widely published in anthologies and magazines since 1943; and Charles Wheeler, author of highly praised novel, *Snakewalk*, 1989.

Wednesday

Magazine Writers and Editors with

Continued on Page 33



An Interview with Tom Grant

By Raoul Charles Van Hall

Something's happened to Tom Grant. And the results, as captured on his new album, "In My Wildest Dreams," packs enough wallop to jolt even the most dedicated hibernation devotee out of deep dreams. After numerous chart-topping recordings, this jazz-pop pianist has hooked up with producer Wayne Brathwaite, whose production credits include Naiee and Kenny G. This new album finds Grant delving into vocals, and his wordless versions of them, more often than on any of his previous nine recordings. "In My Wildest Dreams" is his strongest and most compelling recording to date. This interview was done exclusively for *The Guide to the Arts.*

Tell us about how you made the transition from being a school teacher to a full-time musician.

I was teaching in a little logging town called Mill City in the foothills of the Cascades in the Salem area. I was teaching at the high school there and on weekends I would go up to Portland and play with Jim Pepper at a place called The Helm. We started to develop a following, and I was in the process of convincing myself that I could make a go it it as a musician. I was starting to write music and started seeing that I could. Gradually, I got deeper into it. I moved up to Portland to take my chances up there and shifted into being more of a substitute teacher. That way I had more flexibility.

You were playing at one of your weekend gigs and Woody Shaw dropped in?

Yeh, in fact he walked in on us playing at an after-hours place and hired us to do a gig with him in Vancouver, B.C.

How has the fact that you've recently signed with a major record label changed the process of putting your albums together?

It really started to change with this new album where we really kicked everything up a notch. They sent us back to New York, hired a producer and spent more money. On my first record for Verve I did things basically the way I always did all the albums since 1983, which was producing them here in Portland. Basically the difference with signing with a big record label is that they are willing to commit more resources. But of course the stakes are a little higher. As they commit more money to your recording process it means you have to make that much back for them. They also put a lot into promotion and also expect your to tour major markets more thoroughly.

Is there pressure to be more prolific than in the past?

I really put that kind of pressure on myself anyway ... to constantly be coming up with new ideas and tunes. They want to get about an album a year, which is about eight to 12 tunes, and that isn't really a problem for me. If there is any kind of pressure in that respect it might be to do certain kinds of songs so that they can get them played on the radio. Also in the music business you're pretty much expected to outdo yourself every time, at least until you're a "superstar."

Does your label have any creative input as far as what you end up putting on your albums?

Yes, Fortunately, I'm working with an A&R man who is pretty good and he has a good understanding of music and the business. His name is Guy Eckstine; his father is Billy Eckstine. It's written into my contract. Until you're a superstar record companies routinely have a say in what goes on the record. They're the ones who put up the money for it. You just have to swallow hard and go with that. They like to hear the demos in advance and approve what tunes are gonna go on the album and they want to be involved in the recording process. They want to hear the rough mixes, which really drives me nuts because when things are in the rough I'm not really ready for them to hear it. I want them to hear finished product. When a song isn't really finished I hate for people to hear it. Sometimes they'll reject something based on its unfinished nature.

Your last album, which was your first for the Verve label, went top ten on the national jazz charts. Has that made a big difference in your career?

No, not really. "Edge Of The World" did pretty good, but it didn't really change things. My earlier album, "Mango Tango," really did more to get me to another plateau. We're hoping that this new album will take us to the next level.

How would you describe your singing style?

I would say it's a little better than horrible. I'm working on it all the time. I would call it kind of rough or unpolished. I certainly don't have a pretty voice like Stevie Wonder or Billy Joel, for example. I would identify more closely perhaps with someone's style like maybe Paul Simon or Bruce Hornsby. I don't have a super voice but I think still it has a certain kind of musicality. I use my voice more as a sound to add to the piano. I usually mix it in with the piano. I've always been not quite satisfied with just melodies played on the piano. I think there's something compelling with voice even if words aren't sung.

Who are some of the pianists that you have enjoyed listening to and respect in the fields of pop or jazz?

I got back to some of the people that influenced me to play like Erroll Garner, Art Tatum, and then later on guys like

Herbie Hancock, Thelonious Monk, Horace Silver, Chick Corea. I also listened to Miles Davis, John coltrane and later on some sixties Rock & Roll. I didn't always but a lot of records, but mostly listened to what was on the radio.

Do you read reviews, and if so, do they affect you in any way?

I don't go out of my way to read them, but when I do read them they really can affect me. I've had some good ones and certainly my share of bad ones. A lot of the critics around the country are either jazz critics or pop critics. Since I kind of fall in the cracks a little bit they're not always sure how to deal with me. Jazz critics will hit me pretty hard sometimes. If I get a bad review of a live performance that really bothers me. Critics can be mean! They can say shit that wounds. By the same token, I have leaned things from well-written reviews even if they are critical. A review is a reaction of just one person to my music.

What kind of effect do you think reviews have on your audience? Is there any tangible fall-out?

It's hard to say. I think that reviews are something that people in the business read more than your typical music audience. I think people mostly make up their own minds. It's not like a movie where a bad review can sometimes kill a movie. Then again, some of your top grossing movies are raked over the coals by these reviewers and they're still big hits. It's not really the same in the music business. If we were to get a good review in *Rolling Stone*, maybe it would be responsible for an extra 5,000 album sales. Who knows.

I really haven't had all that many reviews. I'm getting interviews like this one. I recently did one with the *Los Angeles Times* and the Cleveland paper, for example. The one you told me about in *Gavin* magazine is the first one I've heard of about the new album.

How did you connect with George Howard, Sharon Bryant, and Omar Hakim for this new album?

Mainly through the producer. That's part of his function.

Which tracks are your personal favorites on this new album?

Well, "Heidi's Song" is one of the more popular songs on the album. It's about my daughter, who live in Los Angeles. And the title track, "In My Wildest Dreams," is really my favorite. It's about people making plans for their lives when they're young and often times those plans change along the way as events intersect with your life, and you end up doing things in your life that you never imagined in your wildest dreams. If I could have viewed my future back when I was twenty-five and seen that I would be doing this I would have been incredulous. I didn't think I'd be doing this. I was planning a quiet little life as a teacher.

Is it harder for a musician or artist to make it big coming from Portland, Oregon, as opposed to the big cities?

I think you can do it. It just takes a little longer, In New York or L.A. it's easier to make connections. You're playing in clubs where the record people frequent. I've chosen to live my life in a better part of the world.

Tell us a little about your writing process.

Well, basically I use my basement studio in my house where I sit around and explore different sounds and beats and grooves and try to come up with a basic idea for a groove or melody. I use a drum machine and the bass sounds and a little idea on the keyboard to come up with some kind of motif. Together they might suggest something that sounds vaguely like a song to me that I can build on. Then I make some early stage demos of that, and I'll listen to those for a while in my car. Sometimes I'll come back to those three months later and rework them a little bit, play them for some other people to get some feedback. Later I'll play them for some people whose opinions really count, people like my manager and record company. If they like it, then I'm ready to start thinking about it for the studio. It's a gradual process.

Do these tunes generally transfer pretty well from your original concept in your mind to what is actually put out on the album?

Usually the finished product is pretty close to how I heard it in my head originally. Some things felt different to me originally than the way the turned out.

Raoul Charles Van Hall has been in radio broadcasting for twenty years. He is currently station manager and host of Sunday Morning *Jazz at KAGO-FM in Klamath Falls. His interview with Dave Brubeck appeared in the June 1990* Guide To The Arts.



Two nationally-known actors will make a special appearance on the Harbor Hall stage in Bandon-by-the-Sea this summer, each bringing their unique talents for the finer points of comedy—talents which have earned them both secure places in television, film, and theater circles since the early 1970s.

Pat Paulsen and Ruth Buzzi will co-star in *Wally's Cafe*, opening Friday, June 5 and playing June 6, 7, 9, 10, 11, 12, and 13. Bandon's own Beth Simmons, currently a student at Oregon State University studying theater and music, will complete the cast.

Anyone who lived through the 1970s surely remembers Paulsen and Buzzi from the famous Rowan and Martin's Laugh-In. Paulsen also regularly appeared on the Smothers Brothers Show in the 1960s prior to Laugh-In, and both are currently active in theater and television.

Paulsen is well-known today as a serious and successful winemaker, a not-so-serious presidential candidate, producer and theater owner, and Mayor of a small Northern California town.

A popular star of film, television (including the new "Smothers Brothers Comedy Hour"), theater and live performance, Paulsen has release his first video "Pat Paulsen on Wine; Three Cheers for the Red, White and Rosé!"

For her comic genius, Buzzi has been given the Golden Globe award and the Academy of Television Arts and Sciences has nominated her for four Emmy awards, among various other prestigious awards.

Buzzi currently has a country song on the music charts, her first and only endeavor, called "You Oughta Hear the Song," written and produced by "Lucille" hit-writer Roger Bowling on United Artists Records. Buzzi has appeared on Broadway, off-Broadway, on countless television shows and commercials, as voices for cartoon characters, in feature films and even in an MTV music video for the rock bank Poison. She also recently taped an episode of television's "Major Dad."

Wally's Cafe, a comedy about a roadside cafe and the couple who run it, was written by Bob Clark and Sam Bobrick, authors of *Norman Is That You?* and *Murder at the Howard Johnson's.*

The setting of *Wally's Cafe* is a structure designed and built in the shape of a colossal hamburger and situated on a roadside in the California desert, some 60 miles from Las Vegas.

It is the dream come true of Wally, a good-hearted chef, recently fired from his quick-order job in a restaurant owned by his wife's family, somewhere in the New Jersey outback.

The first scene of the play takes place in the summer of 1940, when the cafe is just about to open. Wally has been joined by his wife, Louise, a reluctant emigrant from the not very elegant East. Soon a knock comes on the door and a blonde named Janet, from Quincy, Illinois, hitchhiking her way to Hollywood, enters. Janet intends to achieve fame and fortune as a movie star. Wally and Louise befriend her, and she consents to be hired as a waitress—fame can wait.

The next scene takes place 18 years later and Janet, after some misadventures in Hollywood, is again a waitress at Wally's Cafe. Wally continues to hope in vain that prosperity will strike, while Louise makes hilarious wisecracks about the sorry nature of their fate.

The restaurant is plagued by a lack of customers, while the popular spot across the street is brimming with people. Audiences are then transported to the last scene and a humorous and surprise ending.

With Paulsen and Buzzi, *Wally's Cafe* is sure to have the audience rolling with laughter. The jokes come in all sizes and the gags fill in between.

Tickets for the show will go on sale in May. Don't miss Pat Paulsen and Ruth Buzzi in this quirky roadside cafe comedy that serves up plateful after plateful of laughter!

Amy Moss-Strong is publicist for Harbor Hall/Encore Presenters, Inc., in Bandon, Oregon, as well as a freelance writer/photographer for the Bandon Western World *newspaper and other publications.*



Cygnet Theatre Group

A New Face in the Rogue Valley

By Katherine Gosnell

Cygnet Theatre Group is a fresh new face among the performing arts scene in the Rogue Valley. A board of seasoned theater professionals and a network of inspired volunteers have created a professional, dynamic theater that is currently providing the community with something people are yearning for—stimulating, thought-provoking, interactive family entertainment. For years there have been many fine theaters in the Rogue Valley, but no legitimate theater designed specifically to meet the needs of youth. CTG has addressed this issue by dedicating itself to excellence in theater for children and all the young at heart.

Cygnet Theatre Group was created in the belief that theater is the perfect place for children to learn self-expression, confidence, creativity, and teamwork. As audience members, performers, writers, and artisans, youth are able to build self-esteem and enhance their academic endeavors through the magic of theater. As such CTG has already begun to provide this full range of theatrical experience for youth in the Rogue Valley.

Cygnet started its endeavors by touring two different productions for schools, hospitals, and youth organizations. Cygnet's first production to open was *The Arkansaw Bear* by Aurand Harris, in which adults and children alike were enthralled by the story of a young girl learning to deal with the death of her grandfather. She runs away and wishes on a star that her grandfather could live forever. When the star replies to her, it is the beginning of many adventures that lead her to realize that her grandfather must go, but that he will live on forever in her and her ability to pass his gifts on to others. This production is recommended for grades two through six. Actors Jo Anne Buchanan, Michael Weber, Norman McBride, Lysa Usher, Bob Richardson, and Forest Lundberg are all a part of this touching story directed by Thomas Crown.

The second production, *The Noodle Doodle Box*, opened on April 4th as a preview event to the Pear Blossom Festival. This time CTG put children and adults alike into fits and giggles as they watched two hobo clowns play pranks on each other. As the show progresses a drum major arrives on the scene and steals everything that the two pranksters own. It is then that they discover that friendship is the most important thing they possess. Actors Edie Berry, Daniel Portillo, and Dara Coefer are the members of this delightful comedy, directed by Katherine Gosnell, which has a lesson to be learned by all. This production is recommended for preschool to grade four.

Performers for both productions are also available for small workshops prior to or following their performances. Cygnet will be adding a production in the fall which will direct its attention to teens and the issues that they face today. All three shows will be available for booking in the fall.

Cygnet also has workshops available

to students with creative professionals in the areas of creative dramatics and improvisation, creative movement, clowning, songwriting and recording, and kids doing TV news for kids. Creative Dramatics and Improvisation are being taught by Robin Murphy and Thomas Crown. Robin Murphy started this program on her own several years ago and has now joined forces with Cygnet in stirring young minds to write their won plays and create works around issues which interest them. Creative Movement, taught by Susan Morrison, a choreographer for the Oregon Shakespeare Festival, works from the basic expression that we derive from movement into the more complicated venues of dance for the professional actor. Clowning Around is taught by Alicia Bonnet. Being a professional clown herself, Alicia addresses mime, movement, voice, make-up, and costume. At the end of the workshop each student has his own clown persona and performance. Alicia considers this initial training for Clown Outreach, a program for children in hospitals. Alicia also teaches Creative Songwriting and Recording. This workshop explores musical styles and culminates with the production of a tape.

Most importantly Cygnet addresses what to do this summer with the Summer Theater Workshop and the Apprenticeship Program.



First Cygnet production, The Arkansaw Bear, *by Aurand Harris.*

For more information about Cygnet and its productions and workshops, please call 488-2945.

Don't miss out on this important new theater group!

Summer Theater Workshop

June 15–July 17 (5 weeks)
Monday through Thursday
4 hours per day
Walker Elementary School, Ashland
Ages: 3–6 grades and 7–12 grade
Class Size: 10 min., 30 max.

This workshop will encompass all aspects of theater production. With the guidance of two professional instructors per class, the children will learn about scriptwriting, props, constructing costumes and set design, make-up, lighting, and publicity. The workshop will culminate in a performance on the weekends of July 17th–18th and July 24th–25th. Auditions for the performance will not be necessary, but each participant must have a desire and commitment to the theater process.

Apprenticeship Program

July 20–August 20
Monday through Thursday
4 hours per day
Location to be announced
Ages: 6–12 grade
Class size: 5 min., 10 max.

The Apprenticeship Program offers highly skilled, technical guidance from professionals in the areas of scenery, costume design and prop construction, lighting, sound, and stage management. The play selected for the workshop production is *The Boy Who Could Talk to Whales* by nationally acclaimed playwright Webster Smalley with an original score by Michael Mish.

Auditions for the program will be held on July 1. Location and time will be announced.

FROM THE GROUND UP

A Renaissance Music Workshop

By Joyce Oaks

Have you ever wondered what to do if your krumhorn squeaks? Or how to sing in 16th century Italian? Or how the different instruments you play fit in a Renaissance ensemble?

These and other practical questions will be answered by Oregon Shakespeare Festival musicians, Pat O'Scannell, Sue Carney and Kurt Zeller at a week long workshop, entitled "From the Ground Up," this August in Ashland, Oregon.

The Oregon Shakespeare Festival began in 1935 and is among the oldest and largest regional theaters in the United States. For ten months out of the year, eleven plays are performed in three theaters by professional actors.

The Green Show, which features Renaissance music, precedes the Festival's outdoor plays. It began in 1952 with amateur musicians that played an unpaid gig for local people. Today the show consists of music, dancing, singing and dialogue by a resident professional ensemble.

Pat O'Scannell and Sue Carney are in their third year as director and associate director of the Green Show. O'Scannell joined the ensemble twelve years ago and Carney has been with the show for eight years. The two directors want the Green Show to achieve the same acclaim as the festival's acting company.

Dressed in period clothing and playing krumhorns, gitterns, dumbecs, shawms and other Renaissance instruments, O'Scannell, Carney and six other professional musicians take the audience back to a time when music was incorporated into everyday life. Ensembles then, much like today's jazz bands, played from a skeleton chart and improvised.

In 1989 when Carney and O'Scannell became directors, the Green Show changed from a simple concert to a full musical theatrical show. O'Scannell said they wanted to teach people about Renaissance music. "To incorporate a more international flavor, we look at the plays we precede and then complement them," said O'Scannell.

For example, last summer, they wove a common thread through their performance and the play "Henry VI." By the time the audience sat down to see the play, its main theme and characters were already familiar.

The ensemble plays six shows a week for six straight months. The hour and a half show is performed outside to thousands of people from all around the



Photo by Christopher Bricos

world. The musicians have to cope with traffic noise, the elements of nature and the lack of good acoustics. The group also goes on educational and performing tours, has produced two tapes and has an educational program at Southern Oregon State College, where they teach Renaissance music and its history.

"Ensemble players are team players," said Carney. During just one performance the eight musicians can play up to 25 different instruments that get exchanged between the players. Even tuning up is an ensemble effort. "If you're in tune and the other seven players are out of tune, you just tune your instrument to sound like theirs. You have to be flexible," said O'Scannell.

The Green Show ensemble is unique because they're excellent performers as well as historical scholars. "Early music lovers are the Sherlock Holmeses of music," said O'Scannell. "They like to discover the mystery and figure out which instruments played what and what the nuances were. They have to have a great curiosity."

The ensemble members delve into history so they can approach it from a musicians' perspective to give a performance that will mimic the Renaissance era's music.

Carney, who plays numerous instruments, began her career as a child violinist. She left classical music because she wanted to play a variety of instruments and one of her strengths was improvisation. "I have a congenital defect that won't allow me to play the same piece the same way twice," said Carney.

At the age of 13, O'Scannell was a professional church organist. However, she fell in love with Renaissance music and took a trip to Ashland to see the Green Show. O'Scannell learned to play the recorder and over 25 other instruments. Both O'Scannell and Carney are vocalists and composers.

The directors' desire to educate people was the impetus for this summer's workshop, "From the Ground Up." The Oregon Shakespeare Festival Green

Show ensemble is already facilitating a learning atmosphere which will be incorporated into the workshop. "Students are attracted to a center of creativity where there's a certain interpretation and vision where learning, composing, experimenting, improvising and sharing can take place," said Carney.

The workshop is called "From the Ground Up" because that's how the Green Show develops ... from research ... to choosing the ensemble players, creating the arrangements, setting the dialogue and blocking the movements until it's a living, breathing show.

The ensemble players also start from the ground up. Before each performance they warm up their voices through relaxation and breathing exercises and they warm up their instruments by slowly playing long tones.

Traveling on tours can hinder an ensemble's performance but the Green Show musicians have learned how to overcome the stress. "We, as an ensemble, know techniques that can enable traveling musicians to perform quality programs and we'll offer these techniques to people at the workshop," said Carney.

So what can the early music enthusiasts expect at the workshop? Lectures about the history of Renaissance music and instruments used in that era; technique classes on various instruments; vocal classes and International Phonetic Alphabet classes; practicums where the participants will work in ensembles preparing pieces of music for an actual performance; private lessons and time to practice.

One of the basic thrusts of the workshop is to provide the practical side of ensemble playing. "People want to know if they can put super glue on their krumhorn reed or what to look for when buying a recorder," said Carney.

O'Scannell and Carney want the focus to be on the participants as musicians rooted in the world of ensembles, not as students. The directors want to help the participants be historically informed and create accurate performances. "We want to help people take the step from knowledge and understanding to making music," said O'Scannell.

The workshop will begin August 2nd with a concert by O'Scannell, Carney and Zeller and end August 8th with a concert by the participants. Tickets to one Shakespeare play and three Green Shows will also be included in the workshop package. For more information contact Barbara Vrana at 503-488-3979.



Pat O'Scannell



Sue Carney

Photos by Christopher Briscoe

Joyce Oaks is a freelance writer and storyteller. You'll also hear her on Jefferson Public Radio. She is a news producer and host for the Jefferson Daily *and the* Jefferson Exchange.

Jefferson Public Radio Listeners Invited to Enter Drawing for Chance to Win Trip to Boston

The 1992 Summer Games in Boston will be unlike any other games in the history of athletic competition. That's because the Masters of Ceremony will be Tom and Ray Magliozzi, the wise-cracking car mechanics who host National Public Radio's hit automotive-comedy show Car Talk.

"The Games of Ancient Grease," as Tom and Ray have dubbed them, will be an outdoor picnic and family-style event for Car Talk listeners, who now number more than 1.3 million a week nationwide.

"The Games of Ancient Grease" will feature Car Talk-related Olympic-style events such as "The Shock-Put," "The Discus-Brakus Toss," "The Horn-Relay Race," and "The 200-meter and 500-meter McPherson Strut." "We expect some fierce and lively competition," said Car Talk host Tom Magliozzi, "while my brother and I sit around and keep an eye on the barbeque."

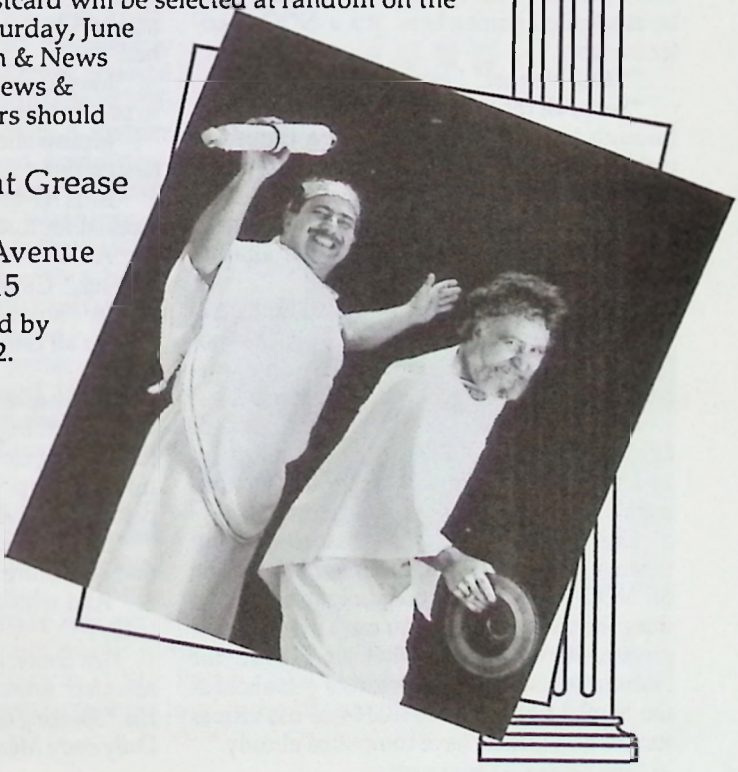
One lucky Car Talk listener will win a trip for four to Boston to attend "The Games of Ancient Grease," which take place on Saturday, June 27 on the fields of Tom and Ray's *alma mater*, M.I.T. The winner and guests will watch special guest NPR's Susan Stamberg light the oxy-acetylene olympic torch, and will ride with the Masters of Ceremony to the site of the games in Tom's famous '63 Dodge Dart Convertible (if it starts).

Listeners are being asked to send a postcard, with their reasons—in 25 words or less—why they want to attend "The Games of Ancient Grease." One postcard will be selected at random on the Car Talk program airing Saturday, June 13, at 10am on JPR's Rhythm & News Service and at 4pm on the News & Information Service. Listeners should send their postcards to:

The Games of Ancient Grease
Car Talk Plaza
630 Commonwealth Avenue
Boston, MA 02215

Entries must be received by Monday, June 8, 1992.





Speaking of Words

by Wen Smith

Nuking the Language

I'm thinking of starting a protest movement against NOO-kyoo-ler energy. It's not that I'm against energy itself, not even the kind produced by fission. I'm just afraid that people who say NOO-kyoo-ler for *nuclear* are likely to push some wrong buttons and melt the whole language down.

Already clouds of garbled words threaten the marrow of our speech. My friend Charlie is seeding those clouds every day, and I'm struggling with the fallout.

He was here Saturday to go jogging. After about five minutes we had worked up a sweat, and our suits showed dark underarm stains.

"How come we're sweating already?" Charlie wondered. "I guess the arms race isn't over," I said. The pun died a

well-deserved and unremarked death, and I decided not to follow up with anything about Ban the bomb.

Charlie turned serious. "You bet it isn't over," he said. "All those Soviet missiles must be stockpiled somewhere. It's a NOO-kyooler mystery."

"NOO-klee-er?" I said.

"Yeah, all those nukes hidden somewhere. Enough to overkill everybody a thousand times. And now Iraq is building more. It's bar-BARE-ee-uss."

"BAR-bar-uss," I said. "I wouldn't want to be overkilled." "You can say that again," Charlie said. "All those

NOO-kyoo-ler weapons, and who knows now who'll use 'em? Just a small NOO-kyooluss of politicians, half a dozen big-time warheads with itchy fingers on the button."

"We'll, they did come to some kind of agreement," I said. "Remember when Reagan and Gorbachev signed a treaty at the summit? And Gorby met with Bush at Malta."

Charlie was cynical about that treaty. "But where's Gorby now? A summitary limitation on NOO-kyoo-ler weapons might be a good thing for the world, but you can't trust the new guys to honor it. And what if a fanatic like Hussein or some gang of terrorists gets ahold of the bomb? Look at the HIGH-nee-uss crimes some world leaders have committed already."

"HAY-nuss crimes," I agreed.

"Even China. If they'll kill their own people in Tijuana-Man Square, what'll they do to the rest of the world if they get ahold of a bomb" And crazies are blowing up airplanes and taking people hostage. Every day the news gets more and more por-TEN-shuss."

"Por-Ten-tuss," I puffed. Charlie doesn't mind having his "pronounciation" corrected: Pays no mind to it at all.

We had run about a mile. The sun shone down, and puffy clouds put glory in the sky. I was getting my second wind.

"What we need is leadership," Charlie said. "Today there's nobody like JFK around to stand highball-to-highball with the terrorists and tell them the muck stops here."

"Well, " I said, "you may be right. But I suppose when push comes to shove, our politicians will be behind us."

We finished our run and lay on my front lawn to cool down.

"Look at all that NOO-kyoo-ler power up there in those clouds," Charlie said. I looked up, but I couldn't see that kind of power. When it comes to potential disaster, Charlie is a visionary.

"Peace may be breaking out," he said. "But we have sure paved the way for a war in space." I saw cotton clouds but no pavement. Maybe Charlie saw a highway to heaven—or hell.

"Maybe someday we'll really find a way to prevent the big blast," I said.

"Meanwhile, it's still MOOCH-ull assured destruction," Charlie said.

"MYOO-choo-ull," I said. "At least it worked for forty years."

"All over the world the problem is SIMyoo-ler," Charlie said, still nuking the language. "Russia, China, Israel, Iran," he said. "We're all caught between a rock and a hard place."

We lay quietly for a few more minutes and were breathing normally again. I stared up at the floating clouds and tried to picture on my mind's map just what country does lie between Iraq and a hard place.

Charlie broke my reverie. "It worries me that our future may depend on Hussein."

"And who's not," I said.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Monday afternoon.

Specials at a Glance

KSOR
KSRS

CLASSICS & NEWS

Listen to *First Concert* and *Siskiyou Music Hall* for highlights from last year's season of concerts from the Oregon Coast Music Festival. Individual pieces will be heard as featured works throughout the month of June, and feature the Festival Orchestra conducted by James Paul.

The Ashland City Band's 1992 summer season of concerts will come to you live from the Butler Bandshell in Lithia Park, beginning June 18. Join conductor Raoul Maddox for a summer tradition.

KSMF
KSBA
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KAGI

Rhythm & News

Ruby's back.
Wednesdays
at 9:00 pm.
Watch out.

TECHNO DRAMA
RUBY 3

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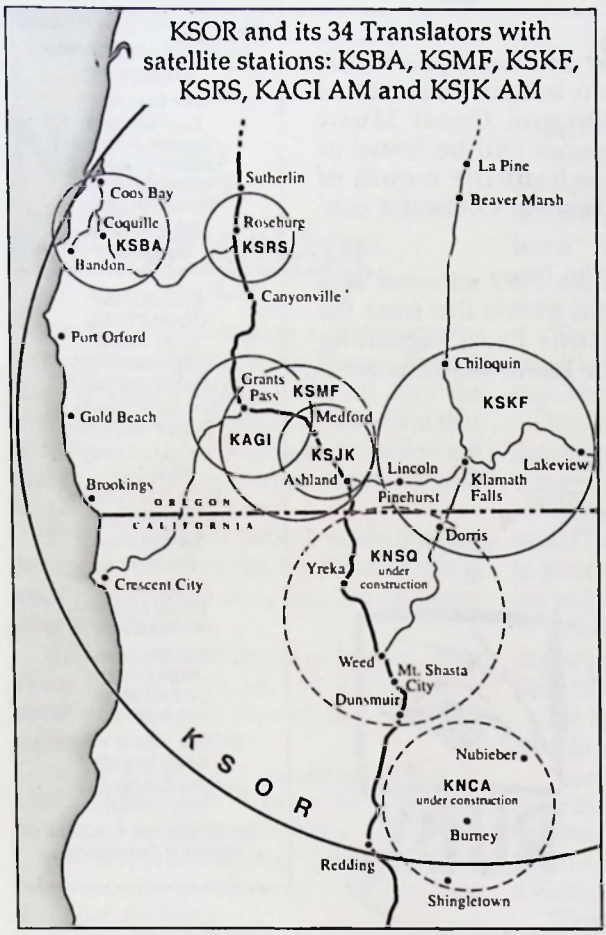


The host and producer of the weekly talk show *Talk of the Town* (heard Mondays at 1:00 pm and Saturdays at 3:30 pm on KSJK), Claire Collins is a former professor of economics and sociology. Before she moved to Ashland in 1986, Claire spent three years in Washington D.C. producing network news features, so she comes to the program with a background in journalism and public affairs.

"I've always been somebody who's tried to make the world a better place," she says," and in that regard I haven't changed at all since I was sixteen. I still feel the same amount of energy and enthusiasm."

Of her weekly interview program, Claire says, "It's a combination of what issues people are talking about and what I feel I can bring to their attention. I always try to interview guests who have real expertise."

Claire confesses a real love of public radio, and says she never misses a late-night or Sunday jazz show on Jefferson Public Radio. She also has a passion for radio drama, and is interested in inaugurating a local radio drama project.



KSOR
Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian–Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

KSOR
90.1 FM
ASHLAND

Dial positions for translator communities listed below

KSRS
91.5 FM
ROSEBURG

Monday

5:00	Morning Edition	2:00
7:00	First Concert	
10:00	Bob and Bill	
12:00	News	4:00
12:10	Siskiyou Music Hall	4:30

Rhythm

KSMF
89.1 FM
ASHLAND

KSBA
88.5 FM
COOS BAY

KSKF
90.9 FM
KLAMATH FALLS

KAGI
AM 930
GRANTS PASS

Monday

5:00	Morning Edition	9:00
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	The Jefferson Daily	
7:00	Echoes	

News & In

KSJK
1230 AM
TALENT

Monday

5:00	Monitoradio	
6:00	BBC Newshour	
7:00	Morning Edition	
11:00	Talk of the Nation	1:30 2:00
1:00	Talk of the Town (Mondays)	2:00
	Soundprint (Tuesdays)	3:00 3:30
	Crossroads (Wednesdays)	4:30
	Living on Earth (Thursdays)	5:00

NEWS

Through Friday		Saturday	Sunday
Chicago Symphony Fridays) All Things Considered The Jefferson Daily	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall 7:30 Ashland City Band (Thursdays)	6:00 Weekend Edition 8:00 First Concert 10:30 Lyric Opera 2:00 San Francisco Symphony 4:00 All Things Considered 5:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall

News

Through Friday		Saturday	Sunday
e Show Mondays) ne Frank Tuesdays) assage to dia / Ruby Wednesdays) Milky Way tarlight Theater Thursdays) oundplay ridays)	9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays) 11:00 Jazz (Thursdays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Jazz Revisited 11:30 Open Air 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Whad'ya Know? 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Jazz Sunday 2:00 Jazzset 3:00 BluesStage 4:00 New Dimensions 5:00 All Things Considered 6:00 The Folk Show 8:00 Thistle & Shamrock 9:00 Music from the Hearts of Space 10:00 Possible Musics

ormation

Through Friday		Saturday	Sunday
Magnificent Obsession Fridays) acifica News lefferson Exchange Mondays) Monitoradio Marketplace s It Happens The Jefferson Daily All Things Considered	6:30 Marketplace 7:00 MacNeil–Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 11:00 Whad'ya Know? 1:00 Milky Way Starlight Theatre 1:30 Horizons 2:00 Parents Journal 3:00 Soundprint 3:30 Talk of the Town 4:00 Car Talk 5:00 All Things Considered 6:00 Modern Times 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 a Morning Edition
The latest news from National Public Radio with host Bob Edwards. Includes:
6:50 a Regional News
6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert
Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01, and 8:01, regional news at 7:30, 8:30 and 9:00, also:
7:37 a Star Date
8:30 a Marketplace Report
9:30 a Siskiyou Pass with Thomas Doty
9:57 a Calendar of the Arts

Featured Works (Begins at 9:07 a)

Jun 1 M PROKOFIEV: Violin Sonata No. 2
Jun 2 T ROSSINI: Duet for Cello and Bass (Oregon Coast Music Festival)
Jun 3 W MOZART: Symphony No. 25 in G Minor
Jun 4 Th BACH: Brandenburg Concerto No. 5
Jun 5 F RAVEL: String Quartet
*Jun 8 M SCHUMANN: Symphonic Etudes
Jun 9 T BEETHOVEN: Symphony No. 8
Jun 10 W STILL: Suite for Piano and Violin
Jun 11 Th DEBUSSY: *Images* No. 2
Jun 12 F MOZART: Sinfonia Concertante in E-flat (Oregon Coast Music Festival)
Jun 15 M MOZART: Piano Quartet No. 1
Jun 16 T MENDELSSOHN: Violin Concerto
*Jun 17 W STRAVINSKY: *Pulcinella*
Jun 18 Th VAUGHAN WILLIAMS: Mass in G Minor
Jun 19 F MENDELSSOHN: String Quartet in D (Oregon Coast Music Festival)
Jun 22 M KODALY: "Peacock" Variations
Jun 23 T TELEMANN: Quartet No. 2 in A Minor
Jun 24 W RACHMANINOV: "Corelli" Variations
Jun 25 Th DVORAK: Czech Suite
Jun 26 F HAYDN: Trumpet Concerto
Jun 29 M WEBER: Clarinet Concerto No. 1 in F
Jun 30 T COPLAND: *Appalachian Spring*

10:00 a Bob and Bill
12:00 n News, Weather, and Calendar of the Arts
12:10 p Siskiyou Music Hall

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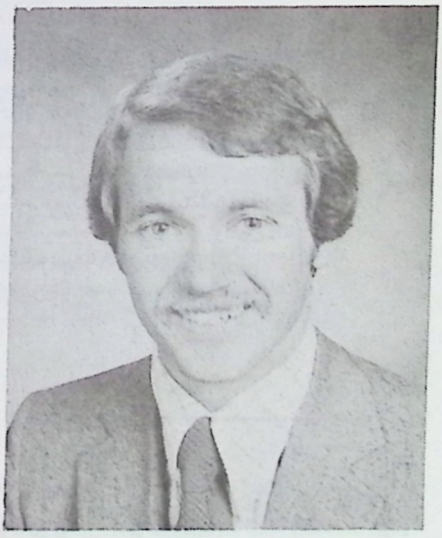
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Participating Agent Profile

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Bill has lived in Southern Oregon for more than 40 years and is a graduate of Ashland High School and Southern Oregon State College (SOSC). He is married to Harriet, who is a senior at SOSC majoring in History. Bill and Harriet have two sons, Scott and Bryan.

Scott is graduating from SOSC in June, 1992, with a degree in Music Performance and is a member of the Rogue Valley Symphony. Bryan is a junior at South Medford High and is a member of the ski team.

Bill and Harriet have been active in scouting and enjoy exploring the great outdoors in Southern Oregon. Both were involved in the recent fundraising campaign to save Mount Ashland.

Bill has been a State Farm agent in Medford for 18 years, receiving his Chartered Life Underwriter professional designation in 1985.

CLASSICS & NEWS KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Russ Levin is your host.

Featured Works (Begins at 2 p)

Jun 1 M BEETHOVEN: String Quartet, Op. 59, No. 3 ("Rasumovsky")
*Jun 2 T ELGAR: Symphony No. 2
Jun 3 W CANTELOUBE: *Songs from the Auvergne*, Suite No. 5
Jun 4 Th Oregon Coast Music Festival Pops Concert
Jun 5 F MARTINU: Cello Sonata
Jun 8 M BRAHMS: Serenade No. 2
Jun 9 T VILLA-LOBOS: Guitar Concerto
Jun 10 W HAYDN: Symphony No. 94 ("Surprise")
Jun 11 Th R. STRAUSS: *Also sprach Zarathustra*
Jun 12 F BEETHOVEN: Piano Sonata, Op. 109
*Jun 15 M GRIEG: Piano Concerto
Jun 16 T SCHUBERT: String Quartet in A Minor ("Rosamunde")
*Jun 17 W STRAVINSKY: *Petrushka*
Jun 18 Th MOZART: Piano Sonata in A, K. 331
Jun 19 F FALLA: *The Three-Cornered Hat* (Oregon Coast Music Festival)
Jun 22 M SAINT-SAENS: Violin Concerto No.3 in B Minor
Jun 23 T BOCCHERINI: Cello Concerto in G
Jun 24 W TCHAIKOVSKY: Symphony No. 4 (Oregon Coast Music Festival)
Jun 25 Th GERSHWIN: *Rhapsody in Blue*
Jun 26 F BRITTEN: *A Young Person's Guide to the Orchestra*
Jun 29 M BEETHOVEN: Violin Concerto
Jun 30 T CHOPIN: Piano Sonata No. 2

THURSDAYS ONLY

7:30 p The Ashland City Band

Raoul Maddox conducts the band in this summer's series of concerts, live from the Butler Bandshell in Ashland's Lithia Park. The series begins June 18. "State Farm Music Hall" will begin at 9:00 pm on Thursday evenings through August.

FRIDAYS ONLY

2:00 p The Chicago Symphony

Daniel Barenboim assumes the Music Director position for the CSO's 101st season, succeeding Sir Georg Solti.

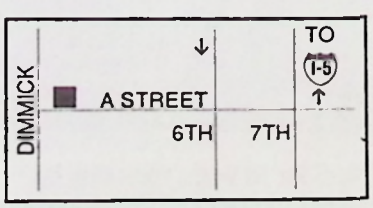
Jun 5 Daniel Barenboim conducts two works by Mozart: the Piano Concerto No. 27 in B-flat, K. 595, with Mr. Barenboim also the soloist; and the *Requiem* in D Minor, K. 626.

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(For dial positions in translator communities see page 20)

Jun 12 Sir Georg Solti conducts two works by Liszt: the Symphonic Poem No. 3 *(Les Preludes)*; and *A Faust Symphony*, with the Men of the Chicago Symphony Chorus and tenor Ben Heppner.

Jun 19 James DePriest conducts the Piano Concerto No. 1 in F-sharp Minor, Op. 1 by Rachmaninov, with soloist Garrick Ohlsson; the Symphony No. 2 in C, Op. 61 by Schumann; and the World Premiere of the Symphony No. 5, Op. 34 by Easley Blackwood.

Jun 26 Klaus Tennstedt conducts the Symphony No. 41 in C, K. 551 ("Jupiter") by Mozart; and the Symphony No. 5 in C Minor, Op. 67 by Beethoven.

3:30 p Star Date

4:00 p All Things Considered

4:30 p The Jefferson Daily

5:00 p All Things Considered

6:30 p Marketplace
The latest business news, hosted by Jim Angle.

7:00 p State Farm Music Hall
With hosts Peter Van De Graaff and Scott Kuiper.

2:00 p Sign Off

Saturday

6:00 a Weekend Edition

7:37 a Star Date

8:00 a First Concert
Includes:
8:30 a Nature Notes with Frank Lang
9:00 a Calendar of the Arts
9:30 a Siskiyou Pass with Thomas Doty

10:30a Lyric Opera of Chicago

Jun 6 Antony and Cleopatra, by Barber Richard Buckley conducts, and the cast includes Catherine Malfitano, Richard Cowan, Jacque Trussel, Eric Halfvarson, Wendy White and Nancy Maulsby.

Jun 13 L'Elisir D'Amore, by Donizetti Antonio Pappano conducts, and the cast includes Cecilia Gasdia, Jerry Hadley, Alessandro Corbelli, Claudio Desderi, and Elizabeth Futral.

Jun 20 Turandot, by Puccini Bruno Bartoletti conducts, and the cast includes Eva Marton, Lando Bartolini, Lucia Mazzaria, Dimitri Kavrakos, James Michael

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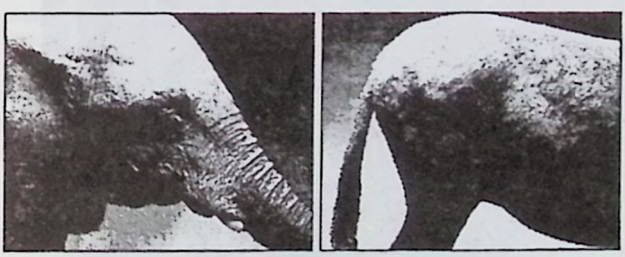
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(For dial positions in translator communities see page 20)

McGuire, Piero de Palma, and Douglas Perry. (This concludes the Lyric's 1992 season)

Jun 27 To be announced.

2:00 p San Francisco Symphony

Jun 6 Herbert Blomstedt conducts *Jauchzet Gott* from the Cantata, BWV 51 by Bach, and the Scene and Aria, K. 505 by Mozart, both featuring soprano Arleen Auger; the Variations for Orchestra, Op. 31 by Schoenberg; and the Piano Concerto No. 17 in G, K. 453 by Mozart, with soloist Angela Hewitt.

Jun 13 Leonard Slatkin conducts *Shadows* by David Baker; the Piano Concerto No. 3 in C, Op. 26 by Prokofiev, with soloist Jon Kimura Parker; and the Symphony No. 6 in D, Op. 60 by Dvorak.

Jun 20 David Zinman conducts the Violin Concerto in D, Op. 77 by Brahms, with soloist Joshua Bell; and *Pelleas et Melisande*, Op. 5 by Schoenberg.

Jun 27 David Zinman conducts the Symphony No.87 in A by Haydn; the Piano Concerto by George Perle, with soloist Richard Goode; and the Symphony No. 3 in E-flat, Op. 97 ("Rhenish") by Schumann.

3:58 p Star Date

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

7:37 a Star Date

8:00 a Millenium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

9:30 a St. Paul Sunday Morning

Jun 7 The group Flute Force performs music by Praetorius, Friedrich Kuhlau, Eugene Bozza, and others.

Jun 14 The Chilingirian String Quartet performs music by Haydn, Sir Michael Tippett, and Bartok.

Jun 21 Pianist Richard Goode performs music by Chopin, Schubert, and Debussy.

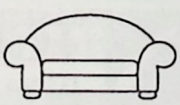
Jun 28 The Ensemble for Early Music performs music from 13th and

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11:00 a **Siskiyou Music Hall**
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2:00 p **St. Louis Symphony**
Leonard Slatkin conducts this series of concerts.

Jun 7 Raymond Leppard conducts the Overture in the Italian Style, D. 591 by Schubert; the Piano Concerto No. 9 in E-flat, K. 271 by Mozart, with soloist Stephen Hough; and the Symphony No. 1 in C, Op. 21 by Beethoven.

Jun 14 Hans Vonk conducts the Violin Concerto No. 1 in A Minor by Bach, with soloist Christian Tetzlaff; the Violin Concerto No. 1, by Janacek, also with Mr. Tetzlaff, soloist; and the Symphony No. 6 in A by Bruckner.

Jun 21 David Loebel conducts the Overture to *Euryanthe*, Op. 81 by Weber; the Violin Concerto in E Minor, Op. 64 by Mendelssohn, with soloist Anne Akiko Meyers; *Drala*, by Peter Lieberson; and excerpts from *Gotterdammerung* by Wagner.

Jun 28 Leonard Slatkin conducts the *Leonore* Overture No. 3, Op. 72 by Beethoven; *Fantasma/Cantos* by Toru Takemitsu, wih clarinetist Richard Stoltzman; and the Symphony No. 6 in E-flat Minor, Op. 111 by Prokofiev.

3:58 p **Star Date**

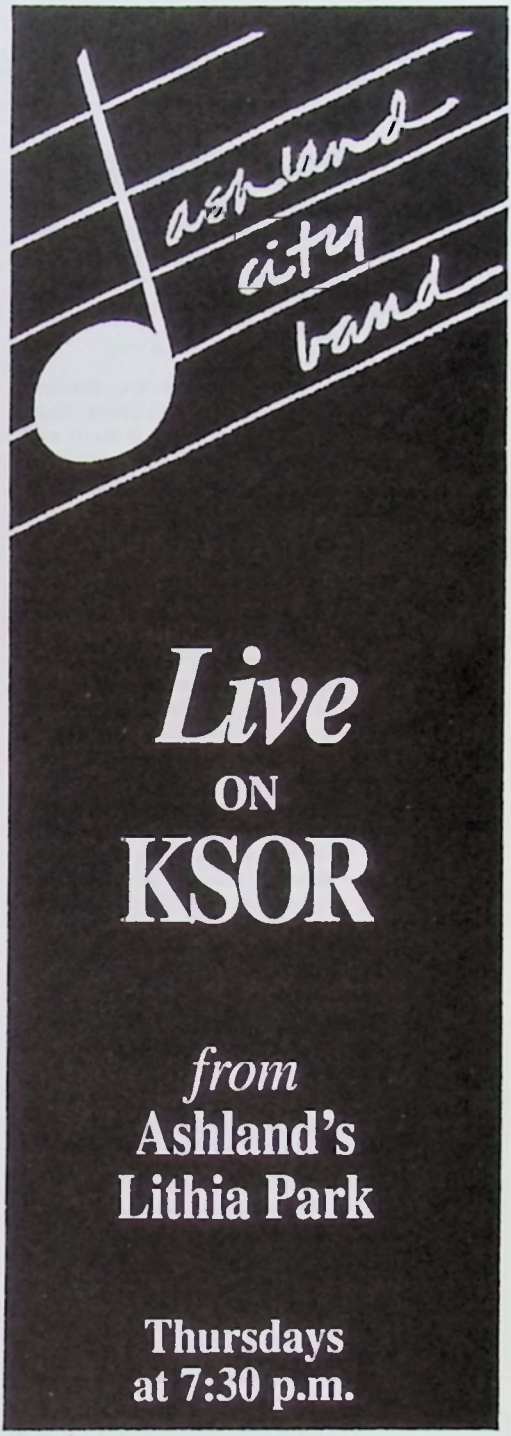
4:00 p **All Things Considered**

5:00 p **America and the World**
A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.

5:30 p **Pipedreams**
Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p **State Farm Music Hall**

2:00 a **Sign Off**



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5:00 a Morning Edition
The latest news from National Public Radio, hosted by Bob Edwards. Includes:
6:50 a Regional News
6:55 a Russell Sadler's Oregon Outlook

9:00 a Open Air
A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:
9:30 a Ask Dr. Science
10:30 a Siskiyou Pass with Thomas Doty
1:00 p Calendar of the Arts

FRIDAYS ONLY

3:00 p Marian McPartland's Piano Jazz
Jun 6 Carmen Cavallaro is featured on this hour, recorded just before his death in 1989. Cavallaro plays a medley of Cole Porter tunes, and joins Marian for a duet of "Lover."
Jun 13 Steven Scott is a widely recorded sideman, playing regularly with Ron Carter, Roy Hargrove, Branford Marsalis and others, and here he solos on Monk's "Bemsha Swing" and does a duet with Marian of "What Is This Thing Called Love."
Jun 20 Stephane Grapelli!
Jun 27 Joachim Kuhn is a brilliant and lyrical pianist, with influences ranging from Schumann to McCoy Tyner.

4:00 p All Things Considered

6:30 p The Jefferson Daily (not heard on KAGI)

7:00 p Echoes
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

9:00 p Siskiyou Pass with Thomas Doty

MONDAYS

9:02 p Le Show
Harry Shearer's weekly satirical jab. No one is safe.

TUESDAYS

9:02 p Joe Frank
This post-modern storyteller's weekly foray into the weirdness of life in the 'Nineties.

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WEDNESDAYS

9 :02 p Passages to India
This extraordinary series, recorded over a five-year period, presents India on its own terms, weaving together readings of poems and short stories from classical and contemporary Indian culture into the documentary fabric.

Jun 3 Situ Speak: Indian Women. Today in India, legislation and self-assertiveness on the part of educated and illiterate, affluent and poor women alike, clash with centuries of tradition.

Jun 10 Swadeshi: The Quest for Self-Reliance. India, more than any other country save China, has pursued a conscious and continuous policy of self-reliance and political non-alignment.

Jun 17 Ram Rajya: In Search of Indian Democracy. At first glance India would not appear to be fertile soil for democracy, having a limited democractic tradition. But democratic institutions exist in the country, against heavy odds.

WEDNESDAYS BEGINNING JUNE 24

9:00 p Ruby
The Galactic Gumshoe returns to Jefferson Public Radio in a series including the original Ruby, Ruby II *and* Ruby III! Make sure your phasers are set on stun.

9:30 p The Iowa Radio Project
Radio from Iowa? Dramas and other forms of craziness written and produced by Dan Coffey (also know as Dr. Science), who actually lives in Iowa.

THURSDAYS

9:00 p The Milky Way Starlight Theatre
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.

9:30 p Ken Nordine's Word Jazz
The most famous voice in radio with a weekly word jam.

10:02 p Jazzset
Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

Jun 4 Rare and unreleased 1960 recordings of the late Art Blakey and the Jazz Messengers, including Wayne Shorter, Bobby Timmons, Lee Morgan and Jymie Merritt.

Jun 11, 18, 25 To be announced.

FRIDAYS

9:02 p Soundplay
This series presents,some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.

Jun 5 The Tribune, by Mauricio Kagel A collage of political speeches given by a Head of State, who could be from anywhere. South America? Asia? The U.S.?

Jun 12 Breakfast in Miami, by Reinhard Lettau A group of vicious ex-dictators from Latin America gathers regularly for brekafast meetings in Miami to share reminiscences about the good old days.

Jun 19 Moscow Time, by Helmut Kopetsky This lyrical documentary collage records the feelings of the people of Moscow as the old Communist regime falls apart.

Jun 26 Hildegard and I, by Faith Wilding The Abbess Hildegard of Bingen grew up in a German convent in the 12th century. Faith Wilding grew up in a religious commune in 20th century Paraguay. This piece is a dialogue between two women across the span of centuries.

10:00 p Ask Dr. Science

10:02 p Jazz
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Triesta Kangas will bring you vintage jazz on Fridays.

2:00 a Sign Off

Saturday

6:00 a Weekend Edition

10:00 a Car Talk
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

11:00 a Jazz Revisited

11:30 a Open Air

1:00 p AfroPop Worldwide
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

2:00 p World Beat
Host Thom Little with reggae, Afro-pop, soca, you name it.

5:00 p All Things Considered

6:00 p Wha D'Ya Know?
Join Michael Feldman for his two-hour offbeat comedy quiz and variety show. You might learn something. Then again...

8:00 p The Grateful Dead Hour
David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

9:00 p BluesStage
Ruth Brown takes you to the hottest blues clubs in the country for live blues peformances.

Jun 6 Li'l Ed and the Blues Imperials, and a return performance by Memphis soul newcomer Little Jimmy King.

Jun 13 An exploration of the gospel-blues connection includes Ida MacBeth, the legendary Five Blind Boys, saxophonist Vernard Johnson, the Soul Stirrers, and a

tribute to Sam Cooke.

Jun 20 Harmonica legend Carey Bell makes his *BluesStage* debut, and we hear a return apporance by Smokin' Joe Kubek.

Jun 27 A rockin' program featuring guitarist Lonnie Mack.

10:00 p **The Blues Show**
Your hosts are Peter Gaulke, Curt Worsley, Lars Svendsgaard, and Patrick Miller.

2:00 a **Sign Off**

Sunday

6:00 a **Weekend Edition**

9:00 a **Jazz Sunday**
Back by popular demand, great jazz for your Sunday morning, hosted by Michael Clark.

2:00 p **Jazzset**, with Branford Marsalis.

3:00 p **BluesStage**, with Ruth Brown.
A repeat of the Saturday night broadcast.

4:00 p **New Dimensions**

Jun 7 **The Passion of Grace, with Bernadette Roberts** Roberts spent many years in a convent, then left to pursue degrees in philosophy and education, start a Montessori school, and raise four children. She shares the insights she's gained in her full life.

Jun 14 **The Greening of God, with Henryk Skolimowski** This ecophilosopher challenges established religion to address its shortcomings in ecological awareness.

Jun 21 **Return of the Green Man, with William Anderson** A discussion of the archetype of the Green Man, which has survived from ancient times.

Jun 28 **Ancient Culture, Contemporary Wisdom, with Helena Norberg-Hodge** Norberg-Hodge has spent many years becoming intimately familiar with the Ladakhi language and culture, and relates the wisdom this culture can teach us.

5:00 p **All Things Considered**

6:00 p **The Folk Show**
Keri Green is your host.

8:00 p **The Thistle and Shamrock**
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

9:00 p **Music from the Hearts of Space**

10:00 p **Possible Musics**

2:00 a **Sign Off**

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Begun in 1991 by two long-time friends of Jefferson Public Radio, Ted & Robin Lawson, in memory of their respective parents, the JPR/Lawson Memorial Endowment Fund's objective is to provide funds separate from the monies needed to fuel the day-to-day operations of Jefferson Public Radio. Contributions made to the fund are prudently invested with only the interest and/or dividend income generated being made available to support and improve JPR's service in Southern Oregon and Northern California. By taking a long-term approach, it is our hope that this endowment will meaningfully contribute to a financially secure future for Jefferson Public Radio.

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Writers At Work

Continued from page 7

Sara Jameson, freelance writer published in West Coast newspapers and magazines; Judy Fleagle, managing editor of *Oregon Coast*, *Northwest Travel*, and *Parks and Wildlife* magazines; Natalie Brown, Director of Publications, Southern Oregon Historical Society; Linda Eckhardt, author or nationally acclaimed cookbooks, the latest, *Bread in Half the Time;* Steve Dodge, editor of *Visions*, quarterly of Oregon Graduate Institute.

Thursday

Wild Card features best selling cookbook author Jane Watson Hopping, who wrote *The Pioneer Lady's Cookbook*, among others. her *Many Blessings* cookbook is due out this fall, and another in winter. Poet Sharon Doubiago, author of five books; Kay Atwood, local historian and author of several local history books including *Ilahee*, *Blossoms*, and *Branches;* veteran producer director Larry Lansburgh, author of over 35 original stores for television and theatrical films—two of which receive Academy Awards.

Friday

William Decker, RVWC co-founder, retired executive editor of Viking Press, NY, and author of award-winning novels; Roberta Kent, former New York and Los Angeles literary and film agent; and Karen Wilson, attorney; will discuss publishing, marketing, and copyrights.

There are no educational prerequisites. Preregistration is required. Reduced fees for those postmarked before June 1st and for past RVWC participants.

Full Conference

$215.00 – If postmarked before June 1
$225.00 – After June 1

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Past participants may register for the same fees charged the first year they attended. Write Celeste Stevens, Division of Continuing Education, SOSC, Ashland, OR 97520 or call (503) 552-6331 or 552-6901.

Patricia Kuhn is on the planning committee for the Rogue Valley Writers' Conference and is its publicist. Her articles and poetry have appeared in regional publications.

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News & Information KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

5:00 a Monitoradio Early Edition
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor.*

6:00 a BBC Newshour
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.

7:00 a Morning Edition
The latest news from National Public Radio, hosted by Bob Edwards.

11:00 a The Talk of the Nation
NPR's new daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.

1:00 p MONDAY: The Talk of the Town
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.

TUESDAY: Soundprint
American Public radio's weekly documentary series. Repeat of Saturday's program.

WEDNESDAY: Crossroads
NPR's weekly magazine devoted to issues facing women and minorities.

THURSDAY: Living on Earth

FRIDAY: Magnificent Obsession: True Stories of Recovery
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.

1:30 p Pacifica News
From Washington, D.C., world and national news, produced by the Pacifica Program Service.

2:00 p Monitoradio

2:00 p MONDAY ONLY: The Jefferson Exchange
Ken Marlin, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.

3:00 p Marketplace
Jim Angle hosts this daily business magazine from American Public Radio.

3:30 p As It Happens
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.

4:30 p The Jefferson Daily
JPR's weekday news magazine, including news from around the region.

5:00 p All Things Considered
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.

6:30 p Marketplace
A repeat of the 3:00 p broadcast.

7:00 p MacNeil-Lehrer Newshour
A simulcast of the audio of PBS's television news program.

8:00 p BBC Newshour

9:00 p Pacifica News

9:30 p All Things Considered
A repeat of the 5:00 p broadcast.

Saturdays

6:00 a Weekend Edition
Scott Simon hosts NPR's Saturday morning news magazine.

11:00 a Whad'Ya Know?
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.

1:00 p Milky Way Starlight Theatre
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky,* is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.

1:30 p Horizons
National Public Radio's documentary series devoted to women and minorities.

2:00 p Parents Journal
Host Bobbie Connor talks with leading experts in the field of parenting.

3:00 p Soundprint

3:30 p Talk of the Town
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.

4:00 p Car Talk
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).

5:00 p All Things Considered
Lynn Neary and Emile Guillermo host NPR's daily news magazine.

6:00 p Modern Times with Larry Josephson
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.

8:00 p All Things Considered
A repeat of the 5:00 p broadcast.

9:00 p BBC News

Sundays

6:00 a Weekend Edition
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.

10:00 a Sound Money

11:00 a CBC Sunday Morning
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.

2:00 p El Sol Latino
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español.*

8:00 p All Things Considered

9:00 p BBC Newss

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an alphabet of flags. There are State flags
and State Fair flags, there are beautiful flags
and enemy flags. Enemy flags are not supposed
to be beautiful, or long-lasting. There are flags
on the moon, flags in cemeteries, costume flags.
There are little flags that come from the barrel
of a gun and say, "Bang." If you want to have
a parade, you usually have to have a flag
for people to line up behind. Few would
line up behind a small tree, for example,
if you carried it at your waist Just like a flag
but didn't first tell people what it stood for.

— *Marvin Bell*

Lawn Sprawled Out like a Dog

When the peacock screams out at night, do you think it knows
its cry makes a man look at himself to see If he is suffering?
Perhaps the peacock and all birds realize
the effect of their voices. They carry a musical score in their
bones,

which are so thin – toothpicks, really – their only defenses
are the gluttony that puffs them up, the edges of their songs
and cries,
and the flimsy handkerchiefs on struts
they wave as they fly or run from grass to grass.

Even the tiny mosquito, most blood-thirsty of God's creations,
considering the brevity of its life, must sense the communion
to come
when, shivering and wild,
with nothing to eat, she sings us to the wood like Circe.

Forgive me, I mixed up the horrible little mosquito, an insect,
with the eagle, the loon and the brave, little sparrow.
Forgive me, I only recently learned
to slap down the gnats that hover near the shores of human
swans!

— *Marvin Bell*

These poems are from Marvin Bell's most recent book, *Iris of Creation* (Copper Canyon Press, 1990). Bell's literary honors include the Lamont Award of the Academy of American Poets, Guggenheim and National Endowment for the Arts Fellowships, and Senior Fulbright Appointments to Yugoslavia and Australia. He is currently the Flannery O'Connor Professor of Letters at the University of Iowa and lives part of each year at Port Townsend, Washington. He will read in Ashland as part of the International Writers' Series, Monday, May 11, 7:30pm at Elmo's on the campus of Southern Oregon State College.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:
August Issue: June 15
September Issue: July 15

For more information about arts events, listen to the Jefferson Public Radio Calendar of the Arts broadcast weekdays at 10 am and noon.

Calendar of the Arts sponsored by



1 thru 13 **EXHIBIT:** Works in watercolor by Helen J. Ford and Dorothy Vaughn presented by Umpqua Valley Arts Association. Call for information.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**

1 thru 26 **EXHIBIT:** Works of Southern Oregon State College Faculty on display Tuesday thru Friday 11am to 5pm, and Saturday 1 to 5pm.
Schneider Museum of Art
Southern Oregon State College
(503) 552-6245 **Ashland.**

1 thru 26 **EXHIBIT:** Family snapshots and press photography make up the Traveling Exhibit of the Life of Charles Lindbergh. Presented by the Southern Oregon Historical Society. May be viewed Monday thru Friday 9am to 5pm; Saturday 10am to 5pm. Admission Free.
The History Center • 106 North Central Ave.
(503) 773-6536 **Medford.**

1 thru 30 **EXHIBIT:** Works from the Coquille Valley Art Association Collection are presented by Coos Art Museum. Call for information.
Mabel Hansen and Oregon Galleries • 235 Anderson Avenue
(503) 267-3901 **Coos Bay.**

1 thru August 1 **THEATER:** The musical comedy Nunsense was named Best Off Broadway Musical of 1986 by the Outer Critics Circle and has played all over the country. The Little Sisters of Hoboken put on a benefit performance filled with song. Nightly except Tuesdays.
Oregon Cabaret Theatre • 241 Hargadine St.
(503) 488-2902 **Ashland.**

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Contact Paul Westhelle or Art Knoles (503) 552-6301
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Presentations at the Black Swan:
thru 7/4 • Edward Bond's Restoration
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For more information and free brochure:
Oregon Shakespeare Festival
P.O.Box 158 • Ashland, OR 97520
(503) 482-4331 **Ashland.**

ROGUE VALLEY SYMPHONY
1992-93 SEASON

The Rogue Valley Symphony's season ticket drive for 1992-93 season is ongoing from May 4th through September 30. Guest artists include violinist Eugene Fodor, Pianist Gene Kramer, Hornist and composer Eugene Coghill, and Illka Talvi and Raymond David from the Seattle Symphony. The orchestra will perform such outstanding music as Brahm's Double Concerto, Dvorak's *The New World Symphony*, Stravinsky's *Firebird Suite*, Ravel's *Rhapsodie Espanol*, Rachmaninov's Symphony No. 2, and Berlioz' *Symphony Fantastique*. Call 488-2521 for ticket information.

3 PERFORMANCE: The Music Dept. presents **Scott Dorris**, double bass, SOSC senior recital. Free. 3pm. Music Recital Hall
Southern Oregon State College
(503) 552-6101 **Ashland.**

4 **CONCERT:** The Mateel Community Center presents **New Orleans in the Park** featuring **The Neville Brothers**. Opening the show will be **Momentum** and the **Allstar Music Review**. Dinner will be served at 6pm and the music begins at 7:30pm. Call for information.
Benbow Lake State Recreation Area
Hwy 101 So. of Garberville
(707) 923-3368 **Redding.**

5 **thru 13 PERFORMANCE:** Bandon Playhouse presents its 1992 musical production of **Gigi**. Colli Kincaid, Producer. All evening programs begin at 8pm. Sunday programs at 2pm. Ocean Crest School. Call for more information on dates, location and reservations.
Bandon Playhouse • P.O. Box 514
(503) 269-2837 **Coos Bay.**

6 **thru October FESTIVAL:** Ashland's Marketplace presents open air arts and crafts by local artists behind the Plaza along the creek. Music is featured at various times by local musicians.
Ashland's Marketplace • Creekside of Plaza
(503) 488-2596 **Ashland.**

6 **PERFORMANCE:** Sutherlin Arts & Crafts Fair with Cold Thunder Bluegrass Band. 1-2pm. City Park. **Sutherlin.**

6 **PERFORMANCE:** Roseburg Folklore Society Folk Festival & Open Mike. 9pm to midnight. No cover.
Umpqua Brewing Co. • 328 SE Jackson
(503) 672-0452 **Roseburg.**

7 **PERFORMANCE:** The Music Dept. presents **Jody Henderson**, trumpet, and **Elaine Wilson**, baritone saxophone, SOSC junior recital. Free. 3pm. Music Recital Hall
Southern Oregon State College
(503) 552-6101 **Ashland**

12 **thru 13 THEATER:** The Ross Ragland Theater presents **Mary Poppins** at the Carla Brannon Main Street Studio. Call for information.
Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE **Klamath Falls**

12 **thru 28 THEATER:** The Barnstormers present **Brighton Beach Memoirs** by Neil Simon. Directed by Karen Knoles. Tickets $6. Call for Reservations.
Barnstormers • 112 N.E. Evelyn
(503) 479-3557 **Grants Pass.**

13 **PERFORMANCE:** The Mountain Stage **Folk Festival**. Bluegrass, folk music, Celtic, dancing, storytelling, clogging. It'll be there! 7:30pm–? $5 at the door. Presented by Roseburg Folklore Society.
Glide Community Hall
(503) 673-9759 **Glide.**

14 **PERFORMANCE:** The Ross Ragland Theater presents **Renegade Charlie Daniels Band**. Call for information regarding tickets previously sold for the show originally scheduled for November 10.
Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE **Klamath Falls.**

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14 **PERFORMANCE:** The Friends of Music and Brookings Area Council for the Arts presents Martha Woodward, flutist and Diane Drake, pianist. Selections will include music of Debussy, and Copland.
Redwood Theater • 621 Chetco Avenue
(503) 469-5775 **Brookings.**

18 **thru July 11 EXHIBIT:** Umpqua Valley Arts Association presents mixed media Tree in Art at the H.B. Ford Gallery.
Umpqua Valley Arts Association
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**

20 **FESTIVAL:** Anyone's Guess Creative Productions presents The First Annual Summer Solstice Cultural and Performing Arts Fair. The all day event includes arts, crafts, food and beverage, displays, and a variety of musical talent to celebrate the first day of summer. The event will be held at Rogue Community College. Call for information.
Anyone's Guess Creative Productions
1449 N.E. 6th St.
(503) 479-5228 **Grants Pass.**

20 **PERFORMANCE:** The Mateel Community Center presents Jazz on the Lake. Artists include Les McCann, Johnny Otis Review, and Fuday Musa Suso. Smorgasbord will be served at 6pm and dinner jazz will be provided by Equinox. Call for information.
Benbow Lake State Recreation Area
Hwy 101 So. of Garberville
(707) 923-3368 **Redding.**

20 **thru 21 FESTIVAL:** The Mateel Community Center presents Summer Arts Festival in conjunction with Jazz on the Lake. This event is part of the history of So. Humboldt and features arts, crafts, food, drink, boating, swimming, children's activities, and continuous live entertainment on two stages. Call for information.
Benbow Lake State Recreation Area
Hwy 101 So. of Garberville
(707) 923-3368 **Redding.**

26 **thru 27 FESTIVAL: Umpqua Valley Arts Festival.**
Umpqual Valley Arts Center
1624 West Harvard
(503) 672-2532 **Roseburg.**

27 **PERFORMANCE: Roseburg Storytellers.** Listen or tell some yourself. Roundtable Pizza Parlor, 7pm.
Roseburg Folklore Society.
(503) 679-3162 or 863-5069 **Roseburg.**

27 **WORKSHOP:** Coos Art Museum presents Get the Picture; Photographing Your Artwork. Taught by Stephen F. Rich. 10am to 5pm. Call for information.
Coos Art Museum • 235 Anderson Avenue
(503) 267-3901 **Coos Bay.**

27 **thru July 26 EXHIBIT:** Cook Gallery presents Chris Hawthorne, Hand Blown Glass. Opening reception June 27th, 6-9pm. Contact Rick Cook for more information.
Cook Gallery • 705 Oregon Street
(503) 332-0045 **Port Orford.**

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